



DEVIATION OF BILDUNGSROMAN AND INNER-SELF OF MOSES IN THE NOVEL "BLACK MOSES" BY ALAIN MABANKOU

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Abstract

The novel Black Moses is written by Alain Mabanckou. In this novel Mabanckou describes about the life of Moses, an orphan boy living in an orphanage. The whole novel revolves around Moses. The life of the children in orphanage is clearly portrayed by Mabanckou. The novel is divided into four chapters which are named after the town in Congo. This paper attempts to deal with the early childhood of Moses to the later life of the same and analyse his inner- self. Moses eagerly waits to align himself to Biblical Moses. He wishes to strike plague in the orphanage, so that, he could save the orphanage children from the cruel torture of the director, Dieudonne Ngoulmoumako. Moses longs for love. He wants to be identified by others and often thinks that, he is not a special one. From the young age to grown up stage Mabanckou portrays Moses. The main focus of this paper is to deal with the deviation in the coming of age of Moses and how his inner – self torment.

Key Words: Inner self, early childhood, bildungsroman, deviation, failure

Introduction

The narrator of Black Moses is Tokumisa Nzambe po Mose Yaamooyindo abtami namboka ya Bakoko, Moses for short. He lives in an orphage in Loango. Just like Charles Dickens, Mabanckou Portayed the orphanage as a cruel place where the children who lives in it were treated. As soon as the novel opens the narrator says that he is a teenager. It is Papa Moupelo who is a priest gave the long name to the narrator. He himself says that in Lingala it means "Thanks be to God".

Mabanckou unequally splits Black Moses into four chapters. First three chapters are named after the name of the town where the action takes place. Tokumisa Nzambe po Mose yamoyindo abotami namboka ya Bakoko is the protagonist of the novel. He is nicknamed "Moses," and is the first-person narrator of the novel. According to Kristy

Littlehale, "Bildungsroman novel, at its very core, is a story about a character's maturing process, especially from childhood; in fact, it is often called a "coming-of-age" story." [1] There are 12 fundamental characteristics in a Bildungsroman novel, and they fall into four separate stages. In the 4 chapters the coming of age of the protagonist, Tokumisa Nzambe is clearly depicted.

Stage 1:

Stage 1 is also known as "The Call" stage or stage of Manipulation. Much similar to the "The Call" in the Heroic Journey, the call in a Bildungsroman novel divides the character's journey towards spiritual and psychological growth. Often the character is unhappy with their existing life. It drives them to hunt for answers, for their unhappiness in the world.

1. The protagonist is from a small town or village. They journey to a large city.
2. The protagonist may separate from their family to search for their identity which is separate and distinct
3. The protagonist searches for answers outside.

In the first chapter, Loango, Moses' life at the orphanage is depicted. The orphanage is run by a cruel director, Dieudonné Ngoulmoumako. He whips the children for any small wrong doings. The children's only relief is Papa Moupelo's visit. He visits the children on the weekend and teaches them songs and dances. Papa Moupelo is no longer welcome in the orphanage, when the socialist Revolution is instituted. The Insurrection changes the way the orphanage is run. The children in the orphanage are made to memorize the president's speeches. The cruel director, Dieudonné Ngoulmoumako starts fearing that his position will be taken away after he is visited by inspectors, in order to eradicate corruption. The favoritism the director has showed while holding his position has led to a personal inquiry for his practices.

Moses becomes another important person in command after the twins, Songi-Songi and Tala-Talain the orphanage. He gets this position after he muddles their food with chili pepper, pursuing retribution for the hounding of his friend, Bonaventure Kokolo. Moses is unhappy with their existing life. It drives him to hunt for answers, for the unhappiness in their world, the orphanage. The twins rein the orphanage with their intimidation and bullying of people. However, when they decide they want to escape, they invite Moses to come with them. Through the narrator Mabanckou describes that the children were not allowed to do anything of their own in the orphanage.

Inflamed by these moments of jubilation, when it seemed as though this servant of the Lord had come not to evangelise us, but to distract us from punishment we'd endured over the last few days, we'd go wild, perhaps sometimes a bit too much so, then realize we weren't really free to do as we pleased, we

weren't in the famous court of king Mokoko, ... (4, 5)

The children, mostly, the girl children are treated lecherously by some of the lustful pupils like Boumba, Moutaka, Nguékéna Sonive and Diambou dibouri, who used bits of fragmented mirror to glance at the colour of the girls' underwear, then harassed them about it later. The children forget about who or where they are because of the good hearted Papa Moupelo's teaching. The mission of the good hearted Papa Moupelo is "to save souls every single soul in our institution..." (6). It is Papa Moupelo who gave the most kilometrically extended name. Even for trivial things Moses start worrying about. This is the first step of 'coming of age,' and is the first stage as described by Kristy. Moses had such a soft heart. For example, when the other orphan children pronounce his name wrongly or shortened it he feels miserably sad. He used to say this to Papa Moupelo, and he would tell him to keep calm and say a prayer at bed time, to thank God. Papa Moupelo would convince him saying, "a person's destiny lay hidden in their name" (7). As Moses, is a young boy he is greatly influenced by the Bible story said by Papa Moupelo. He thinks that there is no punishment given by God to the cruel dictators in the orphanage. He is disturbed by the present situation. He wants to bring a change. He wants to search for answers. His inner self is obviously revealed by Alain Mabanckou.

No I wasn't panicking; I'd been worried, though, since I'd started expecting God to help me, especially when the Director beat us and no sign came from the Almighty to reassure us. I felt the Director was like the bad pharorah in the Bible, who tormented the Hebrew people, and I wondered why God was taking so long to unlease terrible plagues on the orphanage,... (9).

Moses says "my inner torment may look ridiculous and pathetic from outside" (9). But it encouraged him to read the scriptures closely. His main motivation is his search for identity of his own and the meaning of his name. All the orphan children's moral compass was Papa Moupelo. He is their spiritual father. The children in the orphanage

displayed great respect and love for him from the depth of their heart. They expect nothing from him except love. Moses by nature was an introvert. He usually doesn't show his feelings easily. The narrator in few pages speaks about socialist movement in Congo. Then about the birth of Bonaventure and the incidents that happen in the orphanage among Moses, Bonaventure and the twins Songi -Songi and Tala - Tala. Moses protects his friend Bonaventure from these twins who has browbeaten him. He spiked their food with chili powder. In this way Moses has a kind heart for Bonaventure. "I waited a further week before smuggling some hot chilli powder into the refectory and the honour of my friend without him knowing" (53). But Moses is not permanently at war with the twins. On the contrary, they appreciated him for his ability to keep quiet. Even Bonaventure finds Moses doesn't "had an easy conscience" (56). The twins hated another orphan named Louyindoula since he reported them for smuggling a machete into the orphanage. While Moses is sick one day, Sabine Niangui takes care of him and she says about her past life to Moses. She says that she was a fruit of a one- night encounter with a Cuban soldier sent by Fidel Castro in support of their communist brothers. She was unsure that her mother was a prostitute or a woman who wanted a child with lighter skin. Niangui was put in an orphanage for young girls "when I was born my mother put me in the National Orphanage for Girls in Loandjili" (66). Her mother also died after three years when she was put in the orphanage. She was adopted by a couple and named her Angela. She was sent to a private Pastuer Secondary School. But unfortunately she fell pregnant at 17 by a forty year old postman. Sabine moved out from her adoptive parents and lived with her girlfriends but soon miscarried. She turned to religion and she got a job in the orphanage. After she has said about her past life she tells how Moses was brought to the orphanage. She says:

Moses, you've grown up so fast, I can hardly believe it was me who found you, thirteen years ago, at the orphanage door, when I arrived for work. You were wrapped up in white sheet, with your head poking out, you weren't crying, in fact your eyes were quite

wide open for a child a few days old I took you in my arms, and went straight to the director's office...(71).

Moses after hearing the story of Sabine and his own story thinks that it was, Sabine who helped him whenever things went wrong and she is the one who have rescued him at the orphanage door. Moses thinks about, Sabine how her priceless motherly love descends upon him. He says, "I kept my eyes fixed on her, thinking how lucky I was to receive this special treatment from her" (74). Mabanckou presents clearly the inner self of Moses in the following pages after Moses heard about the early life of Sabine. The author has depicted the inner pain of Moses. The love that he gets from Papa Moupelo and from Sabine Niangui doesn't last long. Moses longs for love, as the orphans who are not shown any ray of concern from anybody. He first loved Papa Moupelo and it was told that he was dead and then he loved Sabine Niangui and it was told that she retires and never coming back. He says, one afternoon when he was on his way to the toilet he noticed the shape of a woman similar to Niangui. He is about to cry out 'Maman!' to welcome her, but his voice wouldn't come out. Moses is happy as he has seen Sabine Niangui again after a long time. He says to himself that she hadn't abandoned him. He has a hope that she would come back to see him.

Our last meeting began to seem more and more like a final farewell. After two weeks of no news from her, the entire staff acted as though she'd never existed, and no one even mentioned her name. At that point I knew it was the end of an era.... I was wrong, though, because one afternoon, when I was on my way to the toilets.... What mattered was that she hadn't abandoned me. That she'd come back, just to see me I was filled with joy so intense that I could hear my own heart beating against my chest.... It wasn't Niangui... it was Evangelista...that first I'd lost Papa Moupelo and now I'd lost her too, the woman who was almost like the mother I might have wished for.... (76-78).

He was longing for motherly love as a child. However, it was forbidden for him at this point. This

is where, his mind hardens a bit as he tries to reconcile within himself. Dieudonne Ngoulmoumako became anxious after the visit of four men in black suit and red ties. He ordered the entire orphanage to go on a hunger strike for revolting against these four men. Moses became happy that the bad deeds of the director had reached God and that his time was up as the director had cruelly treated the children in the orphanage. "My feeling was that his time was up and that the wrath of God to whom I'd cried out and who had struck fear into the pharaoh of Egypt, the bête noire of the Hebrews, was on the march..."(82). The director had done all ways of roguish things in the orphanage by bringing his family members to power. He had given himself a 50% raise in salary for every month. He even fired and hired of staff. "His Bembe descent was a sure string he could pull every time he wanted to secure a post in the administration" (82). The director was in a situation to answer the questions that were asked by the inspectors. He had to account for how the orphanage children spent their time at school and in the playground their activities, whether there was any sexual interference with the children on the part of the staff, how often the children are given food and above all their physical and intellectual progress. The director escaped in all these questions asked by the inspectors. But he was unable to answer the questions asked by the inspectors regarding the employment, abrupt dismissal and fire of so many employers. Then story moves to old Koukouba, who is a caretaker in the orphanage. He had some serious health problems. The orphanage children began to learn the past life of old Koukouba. He had worked in a morgue for twenty years prior to the orphanage. Mabankou tells about the disreputable things done by the old Koukouba over the body of a young girl Mandola Mannequin. Moses is a soft natured boy as he says; "he did a certain number of disreputable things, which decency and respect for the dead prevent me from mentioning.... (91). He abuses the body of Mandola. Mabanckou brings about the exploitation and misuse of power by people in this novel. He is convicted and shamed by the newspaper. So, he flew from the job and he left Pointe Noire and he knocked at the door of the

orphanage. He presented himself to the religious community and out of goodness in their hearts; the religious people opened their doors to him. The twins Songi-Songi and Tala-Tala decide to run away from the orphanage. So, they asked Moses to join hands with them. But Moses was not willing to join with them in their plan. But he asked the wish of Bonaventure. He was not willing to escape from the orphanage. Moses tries to convince Bonaventure in escaping from the orphanage. But he was not willing to go away. Moses was in a dilemma whether to leave with the twins. He doesn't want to leave Bonaventure. He rose from the bed and looked at last the face of Bonaventure. He slipped into the corridor and goes to the meeting place with twins. Finally, Moses and the twins escaped.

I turned around to take a last look at the institution where I'd spent thirteen years. The little light we'd left in the dormitory seemed dull and dim, but in the frame of the window which had just opened, I could see the outline of Bonaventure; he watched behind us head off into the night, as the heavy double doors of the institution swung shut behind us....(97-98).

In this way the author, portrays the first stage in the life of Moses. His life begins with a tragedy. There are many twists in his life. He is the forbidden child like the biblical Moses. However he doesn't get consolation even later. His affection towards, Papa and Sabine is put down by their abrupt absence. Finally he leaves his only true friend Bonaventure and leaves the orphanage, only to be tested again. Life's tests shape people; however for few the destiny eventually turns into a bad one.

Stage 2:

Stage 2 is also known as stage of Apprenticeship or Competence stage. In this stage the character reaches maturity. There is also change in their moral. This stage is called the Apprenticeship because the character must accept and take up an education away from their ancestries and origins in order to learn and to master his or her place in society.

1. Education is fundamental to the protagonist's progress into maturity.
2. The protagonist is disappointed and they are not able to live up to their expectation by this new world.
3. The protagonist successfully gets maturity and gains their distinct identity.

The second chapter in the novel is named Pointe Noire and it begins with Moses' escape from the orphanage. Moses and the twins go to Pointe-Noire. As Kristy Little Hale points out in the second stage of Bildungsroman novels, the protagonist Moses is disappointed by the life he has with the twins after he escapes from the orphanage. He is unable to live up to his expectation in the new atmosphere. He tries to undertake an education away from the orphanage. His inner self aches as he is in a condition to eat street cats and dogs. This happens when the mayor Francois Makele launches a campaign against the crime and homeless youths of the Grand Marche. The gang is forced to flee to the Côte Sauvage. Moses is disgusted to find out that, he has been eating these animals. He grows tired of being in a gang where everyone fights for his position.

How the poverty undergone by the children are typically portrayed by Mabanckou in this novel as Moses, the twins and the gang killed street cats and dogs for their survival. The twins gang members increased day by day. The author brings out corruption and misuse of power. The mayor Françoise Makele targeted these under privileged children and launches a campaign against the crimes and homeless youth. The story then moves around Robin the terrible and the twins. Robin, the terrible who was a gang leader before in the Grand Marche. A fight undergoes between the twins and Robin, the terrible. Finally, the twins won the fight. Robin had been asked by the twins to join as an ordinary member but his gangsters announced the death of Robin the terrible. The narrator Moses' life goes like this for a year and a half living under the shadow of the twin's protection and carrying out all sorts of jobs for them. Moses is proud of his nickname as he is called as 'little pepper'. Lots of people in the gang think that Moses has guts and that he pokes his nose

in everything. Moses feels sorry for he is an unpaid instigator and he is like a dog "who'd hunted like a mad thing, and got not even a bone from his masters in return" (109). Later the gang moved to Cote Savage and they were able to breathe freely there. Moses suffered a lot at the hands of the twins. As they don't get any food, they killed a black cat by closing it in an aluminum pot. When Moses move forward to save the cat the twins and the one legged stammerer attacked him. The twins made Moses to cook the cat's meat. So from this incident he does not sleep "After the episode with the black cat, I practically stopped sleeping. I kept seeing the look on the creature's face, hearing it meow in despair...." (117). Moses became upset after this incident. He feels sorry for his condition and situation which made him depressed. He did not like to spend his rest of his life with these mischievous boys.

I did not intend to spend the rest of my days as a member of this band of cripples, that seemed to expand every week, every month, so that there were some people I didn't even know, and others with whom I constantly argued, in an attempt to assert my authority, since everyone seemed to think they were the twins 'deputy, and they never said anything to confirm my position (118).

Moses began to feel almost nostalgic. He himself says that he is overwhelmed by sadness whenever he recalls his past childhood days and friend "I began to feel almost nostalgic for my former life, and I was overwhelmed with sadness whenever I thought about my childhood friend" (118-119). Moses wondered what had become of Bonaventure and he asked himself if Bonaventure had accompanied him they would have explored the highways and byways of Pointe-Noire. Moses becomes very much depressed. A new turning came in his life. One Sunday afternoon as he was roaming in Three Hundred, he met a lady named Maman Fiat 500. Moses helped her in carrying her grocery bag. They moved to a big house where there were ten other girls. Maman Fiat 500! asked his name. He says his name is Little Pepper. Maman Fiat 500! speaks very cordially with him. She took out a ten thousand CAF franc note and gave to him. Moses gets that note. She invites him for further visit to her house.

The other ladies also say in chorus and invites which made him to think about Papa Moupelo's catechism classes. It was the first time in his life he had been with so many women. After returning Moses says about his escapade in the Three Hundreds to the twins. But Moses departs with the ten thousand CFA francs. After this, he frequented the house of Maman Fiat 500! He stayed in her yard for hours at time and was happy in buying drinks for their clients or contraceptive pills, French letters or medicine for period's pains. Moses was happy because he got an adoptive mother and which makes him to forget his rootless existence. He had somehow the feeling that he would have running into them. Moreover Moses feels sorry for having wronged Maman Fiat 500's rich clients by stealing their keys and handing it to the twins for plundering their houses. Moses confesses all that he come across in his life. He had a first sexual experience with a girl. He himself says that it was a disaster and he was anxious and stressed that the moment she touched him. He listened to their secrets and he says; "I laughed like a drain in my corner, in Maman Fiat 500's straw hut" (140). When he was sixteen years old when he was in Maman Fiat 500's house. When he became nineteen years old Maman Fiat 500 found him a job as a dockhand down at the port. Moses then experience some sort of life at the port. Moses worked at the port for ten years. The workers were treated very badly in the port. If they were caught red handed they are flogged and fired and were made debtors for the rest of their life. Moses was leading a normal life before the destroy of the brothel house of Maman Fiat 500. He regularly visits the house of Maman Fiat 500 before the destruction.

I thought I must be hallucinating, a feeling exacerbated by a sort of darkness that descended on my soul. The shock was so terrible, I stood staring at this scene of destruction for over an hour, wondering what had become of Maman Fiat 500 and her ten girls when at last I came to my senses I was at my wits' end, I'd lost all sense of time, and it was probably around then I started to feel gaping holes in my head, hearing noises, like all these people running around inside it,

echoes of voices from empty houses, voices not unlike those of Bonaventure, Papa Moupelo and Sabine Niangui, the twins, but most of all of Maman Fiat 500 and her ten girls. After that, nothing. I remembered nothing, not even that I was (150 – 151)

From these lines the readers could understand how the love, Moses gets from the people he come across in his life is a short lived one. Alain Mabankou implemented a melancholy mood to the readers.

Stage 3: Maturity

Maturity is not easily attained. It is a long and hard process. The character has to face many mistakes, tests, with many mistakes, tests, and internal problems to gain maturity. They themselves could see the difference in their new situation.

1. The protagonist attains their maturity with struggle. It lets them a sense of pride in having attained it through the tests and obstacles.
2. The protagonist experiences psychological, moral, and spiritual growth.
3. The protagonist and the readers admit that they are not a superior character. They think that they are faulty. But they are basically good.

The third chapter is The Moroccan. It describes Moses dressed in a green suit to outdo Robin Hood. He buys a knife from a Moroccan who runs a store in Pointe-Noire. Moses experiences psychological, moral, and spiritual growth.

He walks along the river, stabbing the air with his knife, scaring passersby. He encounters the mayor's car and murders him. Moses achieves maturity with difficulty, and it allows him a sense of pride in having obtained it through the tests and obstacles he had to face. However he also becomes mentally ill soon after he attains his maturity. This brings melancholic theme to the novel. In his state of being mentally ill, he kills the Mayor for 2 reasons. In his sub-conscious mind, the Mayor was responsible to turn away the homeless people on the roads, which put an end to his gang. Later Mayor

was responsible to disrupt his association with Mammen 500, as the Mayor passed rules to eradicate Brothels in the city. Because of these reasons he might have had an anger sub-consciously which sprouted when he lost his mental health and became a reason for the murder.

The regressive plot of the novel has often been contrasted to the progressive narrative of the classical Bildungsroman. The novel runs in the line of apprenticeship in immaturity. Similar to the novel *Ferdynurke*(1937), *Black Moses* behaves like an anti-bildungsroman.

Stage 4: Acceptance and Remedy

In this stage, the character naturally will return to their place of origins. They will use their newfound knowledge to help others. In some cases, the character will not return home. The protagonist would reach a condition or situation through which they solve the problem using their wit that they have obtained through their journey.

1. The protagonist usually returns to the place they left originally.
2. The reader is able to see the difference between the protagonists at the beginning of the novel and at the end of the novel. the person they've become once they return to the place they left.
3. The protagonist is able to help others with their new maturity and knowledge.

The fourth chapter is Loango. It describes Moses' imprisonment for the murder of the mayor. The prison is a reformatory for the mentally ill and is on the grounds of his former orphanage. Moses has been writing his confession from the prison. He believes that he has acted in the interest of the people, saving them from a mayor that did nothing to care for them.

Moses had stopped going to work. His colleagues came to his house to check on him. But he drives all of them. He received gardening advice from Kolo Loupangou. He found that Moses was suffering from some kind of health problems. So he took him to a neuropsychologist, Dr Lucien Kilahou. Moses was totally affected. He himself says, "Hither

and thither I went, not realizing that I kept looping back through the same spot. In my head I heard the waves booming.... I had the feeling everything around me was exploding.... I suffused my fingers in my ears and stopped myself breathing for several seconds.... I was the one who was haunted by...." (157). The illness affected more than his walk. Even during some afternoon he goes to the town does cemetery believe that he would find his biological mother buried in these cemetery. So, to this extent Moses' inner self had been torned. He really wanted to spit on the grave of his real mother who she was, why she left him in the orphanage, whether she is dead or alive. These are the questions in his innersole. Kolo Loupangou finds Moses in the cote sauvage. After that he had been there for many years. A helping hand was extended to Moses by Kolo Loupangou. Moses did not cooperate with the doctor. Some questions were asked to him by the doctor. The doctor believed that Moses had Korsakoff syndrome. He told Kolo Loupangou not to bring Moses thereafter because he does not see any improvements in Moses. Later Kolo Loupangou decides to see a traditional healer. There too Moses did not get any improvement. At last Moses kills Francois Makele. Moses will not return home, but he reaches out and tries to get remedy for the situation and problem using the wisdom he has gained on his journey. One after the other Moses' well-wishers disappears. Moses is all alone with his illness. Having no means, it is up to him to cure himself. The novel ends with Moses attaining forty years and having limited opportunities left to him. If Moses had a sound background for himself, that is true love from anybody else toward him, he would have not murdered anybody else. Wherever he turns, everywhere he doesn't get any kind of help or love. Even though he gets love from some of the characters that was short-lived. So Mabanckou argues that this was the situation for the under privileged in the present society.

Discussion

The novelist Alain Mabanckou has long been renowned as an astringent observer of the African dispossessed and ejected. He was born in the Republic of the Congo; educated in Paris and he is presently a professor of French and Francophone

studies at U.C.L.A., he creates Dickensian tableaux of urban street life that teem with vitality and misery. His novel *Black Moses* is an example of a failed Bildungsroman.

The term Bildungsroman was first used by Karl Morgenstern as early as 1810, in a lecture entitled "Über den Geist und Zusammenhang einer Reihe philosophischer Romane" ("On the Spirit and Connection of a Series of Philosophical Novels"), later published in 1817 in the third volume of *Dörptische Beyträge für Freunde der Philosophie, Litteratur und Kunst*. [3] Morgenstern clarifies that the genre will "justly bear the name Bildungsroman first and primarily on account of its thematic material, because it portrays the Bildung of the hero in its beginnings and growth to a certain stage of completeness; and also secondly because it is by virtue of this portrayal that it furthers the reader's Bildung to a much greater extent than any other kind of novel". [4]

In contrast to the social novel, a *bildungsroman* is a novel of education or a novel of scholastic formation. It emphasizes on its hero's education toward a meaningful idea of himself and his part in the world. Other characters are undoubtedly subordinated to this process, often to the extent of being allotted the purpose of a mere stepping-stone for the hero to advance. The countless enticements and hindrances he has to overcome on his bildungsreise (educational journey) bring out his character and aptitudes. It gradually leads him toward superior self-awareness. That much of his wandering may amount to little more than striding on the spot or moving in circles is no argument against the fact that he endeavors to evolve. It is imperative to reminisce that although the hero of the *bildungsroman* proceeds, he may not ineludibly progress in absolute terms. This has come true in the life of Moses. He did not progress in absolute terms; rather there was a halt in the process of 'coming of age.' He turns insane all of a sudden and there is a failure of bildungs process. The "content" of the Bildungsroman instantly becomes a question of form, precisely because the content is the forming-of-content, 'Bildung' -the formation of the human as the producer of itself as form.

Whereas the classical *Bildungsroman* would conclude by Moses having formed into a mature member of society, with his own world view and greater self-knowledge, *The Black Moses* ends with Moses becoming an anonymous conscript, one of millions, all alone with his illness. Does the hero really accomplish his goal? Despite Moses' ever-new insights and growing awareness of his condition, he never takes the last step. He does not escape from the amateur world of his illness, completely shut off from the "real world below." Somehow his sorely acquired self-awareness does not lead him to track through on his new acquaintance. His training has taught him to steer a guarded course between different views of life, but it has also robbed him of the ability to find the life out of his illness. There is failure of formation and the novel is an example of Failed Bildungsroman like Mann's 'The Magic Mountain.' The novel can be exemplified to be an anti-bildungsroman or a failure of bildungsroman.

The maturation process is not complete until the youth has learned not just who he is and what the world is like, but more essentially, how to reconcile his individual, identity with the external world. Though the ceasefire 'of internal and external realms is certainly challenging, a successful protagonist must ascertain some viable association between himself and his world. The relationship need not be one of ratification. *Black Moses* consists of a reverse initiation from adulthood into the world of insanity and immaturity and hence constitutes a profound complication of the linear narrative of the Bildungsroman. The novel *Black Moses* emphasizes on the essential impossibility of self-determination, along with its scornful attack on modernity, autonomy, integrated subjectivity, appealing totality and progressive rationality that makes it such an archetypal anti-Bildungsroman.

Conclusion

The inner self of Moses is clearly portrayed in the novel by the author. The inner self of Moses is clearly portrayed by Mabanckou in the last few pages. How a mentally ill person speaks and what would be his inner self is depicted by Alain Mabanckou in the novel *Black Moses*. The failure of 'The coming of age' and the inner self is depicted

astoundingly. Clearly the Black Moses is an example of an anti-bildungsroman novel. It has to be emphasized that Mabanckou's work Black Moses depicts a 'failure' instead of a 'success.'

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